



海竹山竹—tales of bamboo

- 1. 海竹 Bamboo by the sea (2000) 法竹曲名: 手向(Tamuke) 虚鈴(Kyorei)
- 2. Evening call (20:00)

法竹曲名: 別伝・鹿の遠音(Betu den Shika no Tone) 本手之調(Honte no Shirabe)

3. 山竹 Bamboo by the hill (20:00)

法竹曲名:吾妻獅子(Azuma Shishi) 虚空(Koku)

The Concept of Surround Scape

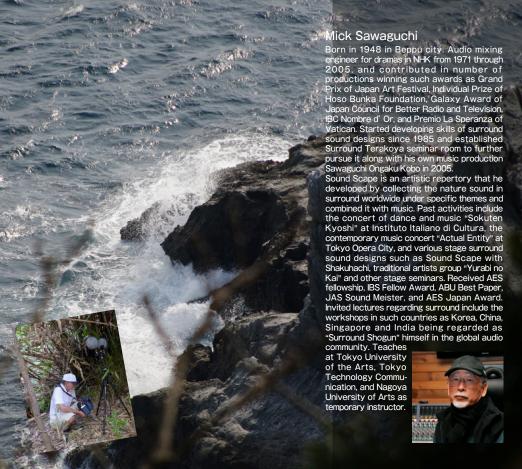
Surround sound has been widely employed in music productions, particularly for classical music, as well as movies without saying. I have been investigating the possible formulas in which "one plus one makes three or greater". looked into collages of music and other sound components in general, and arrived at a solution with specific impact in music interacting with sound in the nature. The environmental sound and that in the nature are the subject various artists have hallenged using stereophonic or dummy-head recordings, but I can sense the infinite power when I capture the dimensional perspective of such sound with surround recording, and above all it sounds absolutely comfortable.

It is genuinely the power of the land and the sky themselves. If this power interacts with music instruments and voices in the domain of surround abund expression, it will create a sphere to appreciate the rhythm from the nature in place of the rhythm of human. And furthermore when the preath of land resonates with ours, one will open up the immense spirit of calmness, waking and love. 'Surround Scape' is the new genre that is devised to transmit the above concept, and several concerts have been organized to date at a stituto Italiano di Cultura and other premises. It is show affered to you through Kripton HQMS in 95kHz 24-bit surround format. I hope you enjoy it at a new form of PC-audio entertainment.

April 2011

Mick Sawaguchi President Sawaguchi Ongaku Kobo TOKYO Japan UNAMAS-HUG label

suroundscape





192kHz/24bit Recording Mick Sawaguchi, UNAMAS HUG

Producer/Engineer: Mick Sawaguchi, Sawaguchi Ongaku Kobo Ltd.

In this recording, we captured "Hocchiku" in surround with 192kHz/24 bit. Finally it was mix down with surround scape as 96kHz-24bit resolution as release format. This instrument is the original form of Shakuhachi, defined as Jinashi-nobekan, with no additional treatment of inner pipe surface for fine pitch-tuning. The sound that Atsuya Okuda generates at some times was almost indicational, and the dynamic range of its air burst was hugely broad particularly when he concealed his breath, therefore the subject was a tough challenge for the recording engineer. The highest priority was focused to realize the ultimate environment for playing in the studio room, and we asked Nittobo prepare a modified version of AGS the day before that managed to equalize the wave motion. The rest was the equipment as usual, and the following microphones of Microtech and Royer's ribbon were chosen for the main, and CO-100K for surround that went in to Pyramix DAW. Please see the line-up below for your reference.



Microphone Microtech Gefell UM-900 Royer R-122, Sanken CO-100K Mic Pre-amp SSL 9000i RME Fireface UC Audio Interface PYRAMIX Native+MacBook Pro DAW Power-supply Isolation Soundnite Studio Acoustic Treatment Nittobo AGS Sound Diffusing Absorber Recording: 24 April. 2011 at 1st Studio. Onkio Haus Mixing/Mastering: Mick Sound Lab





Produced by Sawaguchi Ongaku Kobo Mick Sawaguchi

Produce/Engineer by Mick Sawaguchi Sanken CUW-180 SONOSAX SX-R4 PYRAMIX 6.1 and Sound Nite 1-2-13 midori-cho Musashino City TOKYO Japan 180-0012

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